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In

LA BOHEME

(THE BOHEMIANS)

Opera in four acts

by

GIACOMO PUCCINI

Libretto by

Giuseppe Giacosa and Luigi Illica

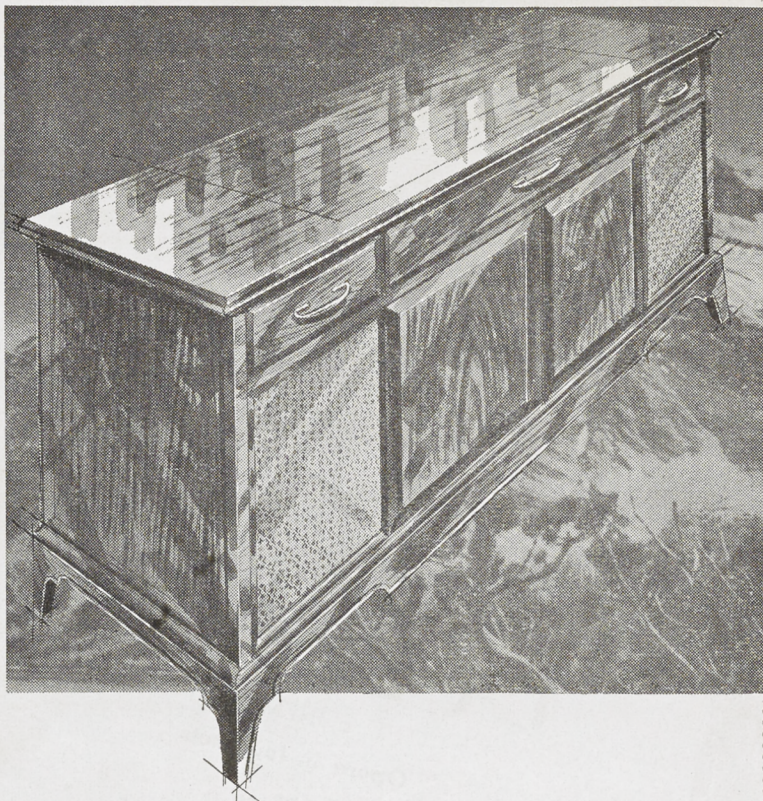
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CELEBRITY NEWS

Vol. 16

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No. 2

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GIACOMO PUCCINI, COMPOSER OF "LA BOHEME"

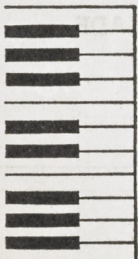
Giacomo Puccini was the chief figure in Italian opera during the late 19th century. Inheriting the operatic mantle from his compatriot, Verdi, Puccini's great and unique talent lay in portraying the joys and sorrows of everyday people. His musical trademark, stamped with the incomparable Puccini poignancy, is characterized by an intense and melting quality of the melodic line.

Puccini's rise to fame began with his third opera, "Manon Lescaut" but his world renown rests on three of the most popular works in all opera literature — "La Boheme" (1896), "Tosca" (1900) and "Madame Butterfly" (1904).

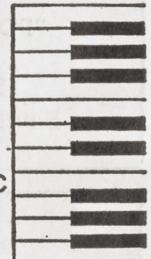
Of particular interest is the fact that he was commissioned to write an opera for the Metropolitan. For this he chose an American setting as depicted in David Belasco's "Girl of the Golden West". Produced in 1910 it turned out to be one of the most exciting premieres ever held at the "Met", with Puccini, himself, present for the ovation.

"La Boheme" Premiered in 1896

"La Boheme" received its premiere in Turin in 1896. That same year it was also heard in both Rome and Palermo and it was after the Palermo performance that "La Boheme" was heralded as a triumph in operatic literature for at that presentation there was such an ovation that the entire death scene had to be repeated. From then on "La Boheme" became one of the world's most popular operas with presentations on virtually all the opera stages of the world.



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MEMO TO PATRONS WHO PURCHASED SINGLE ADMISSION TICKETS FOR "LA BOHEME": If you wish to subscribe to the remaining Concerts listed above, kindly present the ticket stubs for tonight's performance at Celebrity Box-office. The full purchase price will be applied toward season tickets.

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"LA BOHEME"

CAST OF CHARACTERS

(In order of appearance)

Rodolfo, a poet	JEROLD SIENA
Marcello, a painter	ALEX GRAY
Colline, a philosopher	EUGENE GREEN
Schaunard, a musician	SHAPLEIGH HOWELL
Benoit, the landlord	RICHARD HILFREICH
Mimi, a seamstress	CAROL COURTMAN
Musetta, a coquette	LINDA NEWMAN
Alcindoro, an admirer of Musetta	FRANK HILFREICH
Habitues of the Latin Quarter, Merchants, Shop Girls, Students and Waiters	Members of Goldovsky Grand Opera Theater

The Goldovsky Grand Opera Theatre uses no understudies. To insure uniformity of artistic results, singers of equal stature alternate in principal roles.

"LA BOHEME"

IN FOUR ACTS

The action takes place in Paris about 1830.

- Act I An attic in the Latin Quarter.
- Act II The Café Momus.
- Act III A City Toll Gate.
- Act IV The Attic.

There will be a short intermission between Acts I and II and acts III and IV, and a regular one between acts II and III.

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THE STORY OF "LA BOHEME"

Act. I. A garret in the Latin Quarter of Paris. Christmas Eve in the 1830's.

Rodolfo's cold and meager attic serves as a regular meeting place for the four Bohemians — Marcello, the "great" painter; Colline, the "great" philosopher; Schaunard, the "great" musician; and Rodolfo, himself, the "great" poet. Unfortunately, self-styled "greatness" has not brought worldly wealth, and this Christmas Eve things are worse than usual. While Colline is out trying to pawn a few books, and Schaunard is looking for a wealthy patron, Rodolfo and Marcello do their best to find inspiration in the empty fireplace and the frosted rooftops.

But this sad story is only one part of the Bohemian life. Something always "turns up" and this time it is Schaunard who has been lucky. A rich and eccentric Englishman has hired him to get rid of a neighbor's parrot which has been annoying him. Schaunard's instructions are to play scales incessantly on an old piano until the unfortunate bird drops dead of sheer irritation. All sense of indignity which this commission might have aroused is put aside in favor of the financial gain involved, for even after bribing a servant girl to poison the bird, there is still enough left for Schaunard to bring home a sizeable box of Christmas fare.

"Gentlemen," however, do not dine at home on Christmas Eve! As the friends are about to leave for the bright lights of the "Cafe Momus", the landlord drops in for the rent. His attention is easily diverted by wine and conviviality until he indulges, in confidence, a minor social indiscretion,

(Continued on Page 10)



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MR. OPERA



Boris Goldovsky

To millions Boris Goldovsky has become grand opera's most articulate spokesman, his quaintly accented "Good afternoon ladies and gentlemen," is the eagerly awaited opener to the witty and informative "Opera News of the Air."

Mr. Goldovsky was born in Moscow. During the Russian revolution of 1917, the family escaped to Germany. The young Boris studied piano in Berlin with Artur Schnabel and made his debut at the age of 13 with the Berlin Philharmonic. Next he studied composition and conducting with such masters as Weiner and Dohnanyi, and in France at the Sorbonne. Coming to the United States in 1930, he enrolled as a conducting student of Fritz Reiner at the Curtis

(Continued on Page 8)



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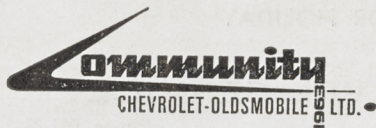
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MR. OPERA (Continued)

Institute of Music in Philadelphia. From 1933 to 1934 he served as Reiner's assistant and later held the post of assistant to Artur Rodzinski. After that, he became head of the Opera Department of the Cleveland Institute of Music and later moved to Boston to teach at the New England Conservatory and Longy School of Music. He became interested in grand opera during that period and it has been his major concern ever since.

Operatic Factory at Home

In his Brookline home, Mr. Goldovsky has assembled what he refers to as a "factory of operatic backgrounds" — one of the largest and most comprehensive operatic libraries in the world, its more than 10,000 volumes

(Continued on Page 9)

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MR. OPERA (Continued)

including not only rare scores and obsolete musicological treatises but many original editions of plays, novels and poems which have provided the source material for opera libretti.

Winner of the 1954 Peabody Award for Outstanding Contribution to Radio Music as the genial Master of Ceremonies of the Metropolitan Opera News of the Air, Boris Goldovsky was cited for his "contagious enthusiasm ... and the joy he experiences sharing his knowledge of opera." Long acclaimed as one of the foremost piano virtuosos and interpretative artists of the day, Mr. Goldovsky is renowned too as the author of "Accents on Opera", as a recital-lecturer for his celebrated "Piano Portraits", and is a well-known figure at the Berkshire Music Festival. The wide scope of his activities, his indefatigable energy and unique sense of humor make him one of the most interesting personalities in the music world.

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The Story of "LA BO

which arouses a torrent of righteous indignation among the Bohemians, who quickly eject him from their "virtuous" abode.

When the others finally leave, Rodolfo remains to complete an article for the newspaper. As he tries to find words, there is a knock at the door. He opens it to face Mimi, a beautiful, but sickly neighbor in search of a light for her candle. The stairs have exhausted her, and for a moment she faints, and drops her door key. Rodolfo's attention is gripped by his pretty visitor, but, in trying to light her candle, his own is extinguished. What can they do but wait for the rising moon, and the flowering of young love.

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HEME" (continued)

Act. II. The Cafe Momus. Later the same evening.

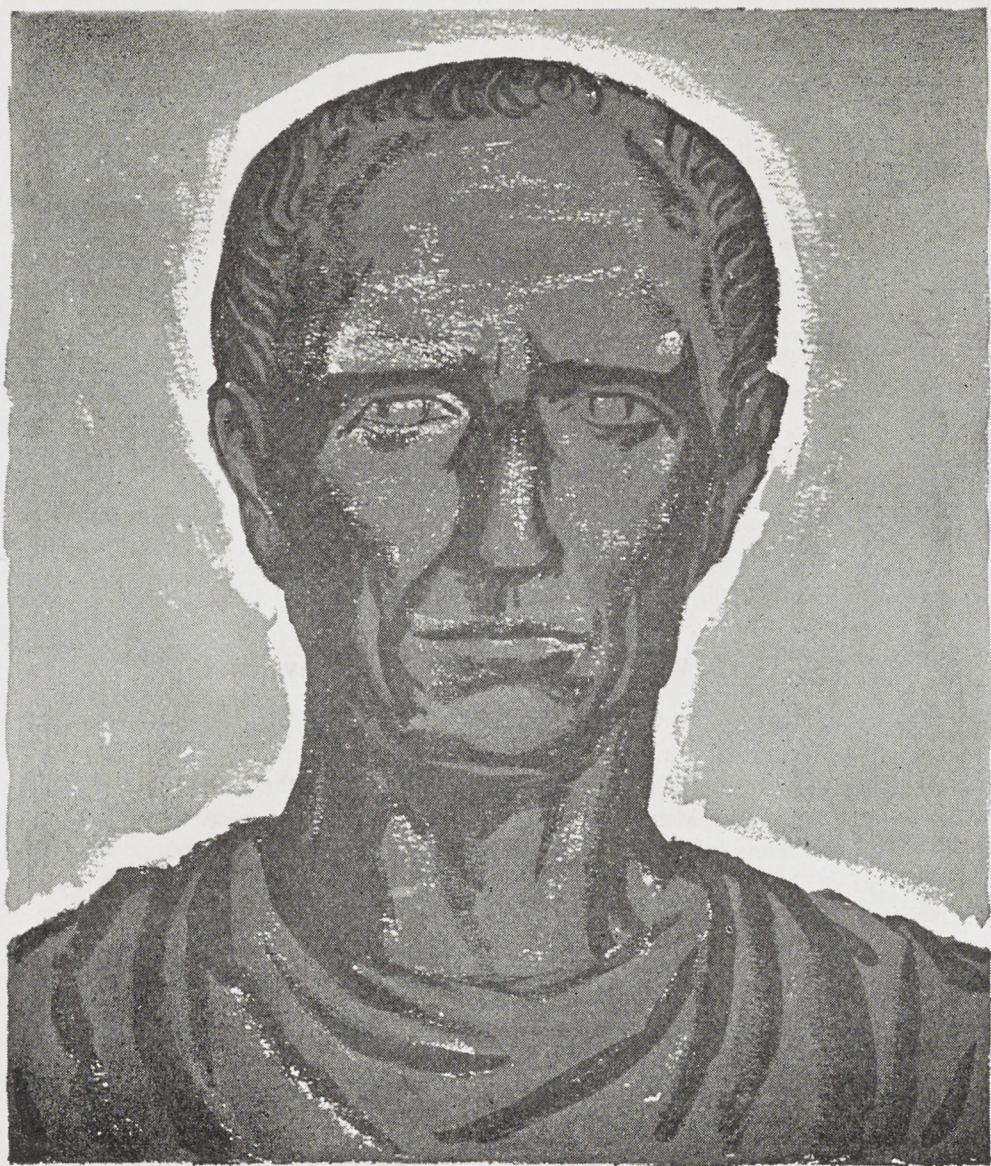
Wearing the bonnet which Rodolfo has just given her, Mimi is presented to the Bohemians. During the festivities, Musetta, until recently Marcello's sweetheart, appears on the arm of her latest admirer, the wealthy and aged Alcindoro. Although Marcello pretends indifference, the coquettish Musetta quickly re-awakens his former passion with her seductive waltz song. In order to get rid of Alcindoro, she complains of a tight shoe and sends him off to have it fixed. The re-united lovers and their friends continue their merry-making, and finally depart, leaving Alcindoro to foot the bill.

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Story of "LA BOHEME" (Continued)

Act. III. A gate to the city of Paris. Early morning, the following February.

Shivering and wracked by coughing, Mimi waits for Marcello outside the tavern where he and Musetta have found lodging and employment. Mimi complains bitterly of Rodolfo's unwarranted jealousy and asks Marcello to help them arrange a separation. After Rodolfo enters, Mimi overhears her lover's admission that he wants to leave her because, with his limited resources, he cannot provide her with the proper care which her mortal illness requires. Without him, she might perhaps find a rich lover who would look after her. When Mimi's coughing reveals her presence, Rodolfo is horrified that she should have overheard. In a tender duet the lovers agree to part, but not until spring has chased the snows away. Musetta's flirtatious laughter excites Marcello's jealousy and soon the two couples join in the renowned quartet with which the act draws to its brilliant conclusion.

(Continued on Page 15)

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Story of "LA BOHEME" (Continued)

Act. IV. In Rodolfo's garret. June of the same year.

Having separated from their sweethearts, Rodolfo and Marcello attempt to hide their loneliness from each other. The arrival of Schaunard and Col-line, bringing a few pitiful provisions leads to a mock banquet with cabaret and dancing. The revelry is interrupted by the sudden appearance of Mus-etta. She has brought Mimi to breathe her last among her Bohemian friends. As she settles down once more in the familiar surroundings, Mimi's strength returns. All except Rodolfo realize that the end is near, and each in turn goes out to pawn some remaining possession to make her last moments more bearable. Left alone, the lovers re-live their first meeting and their happy days together. The friends return, and are cautioned by Rodolfo that Mimi is resting. Musetta prepares a soothing medicine and anxiously recalls the prayers she learned in her youth, but it is all in vain. Mimi's life has slipped softly away.



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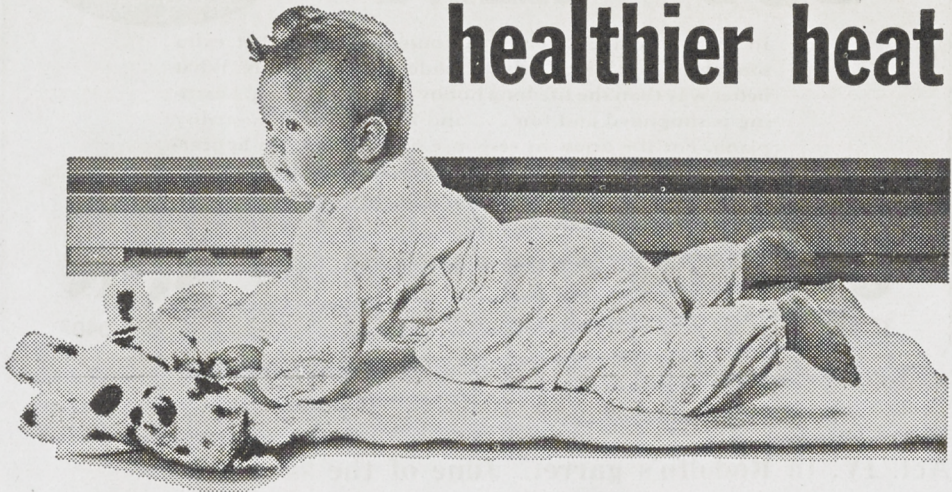
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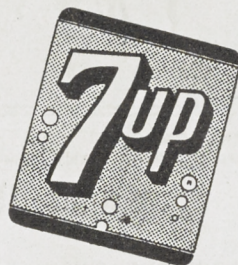


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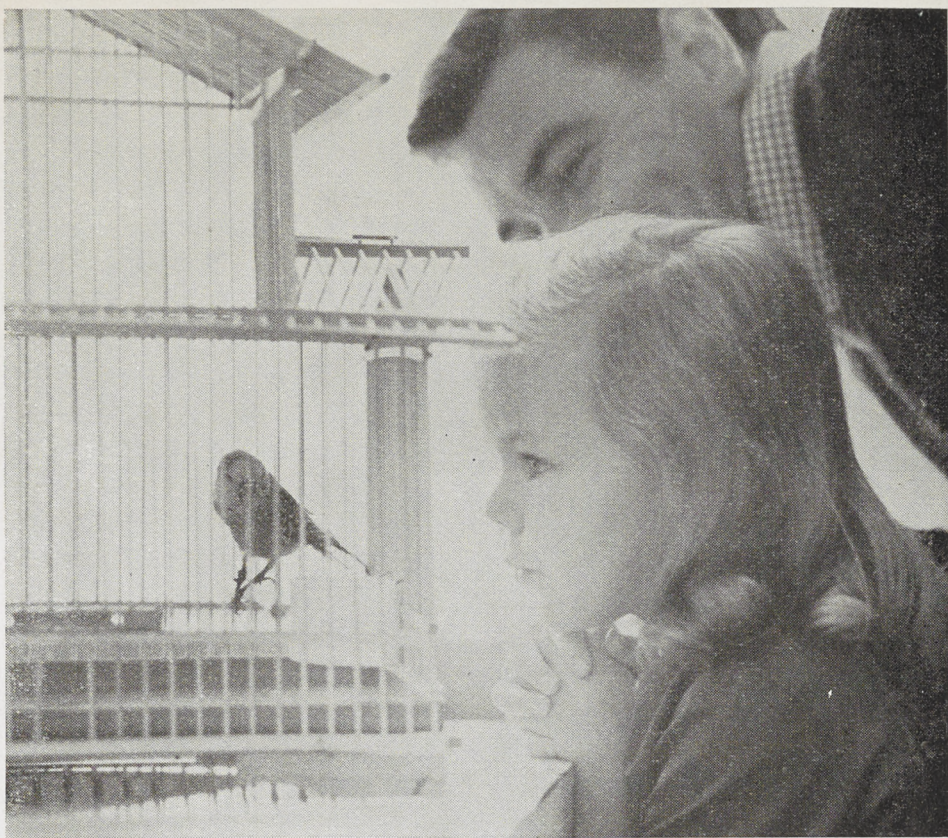


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